

The University of Alberta Department of Music presents:

UNIVERSITY OF ALBERTA
SYMPHONIC WIND ENSEMBLE

UNIVERSITY OF CALGARY
WIND ENSEMBLE

Music



Angela Schroeder and Glenn D Price, Conductors

Monday, March 29, 2010 at 8:00 pm
Francis Winspear Centre for Music



**WINSPEAR
CENTRE**



DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

PROGRAM

University of Alberta
Symphonic Wind Ensemble
Angela Schroeder, conductor

Bootlegger's Tarantella

John Estacio
(b. 1966)
trans. Jay Michalak

Lincolnshire Posy

1. Lisbon
2. Horkstow Grange
3. Rufford Park Poachers
4. The Brisk Young Sailor
5. Lord Melbourne
6. The Lost Lady Found

Percy Grainger
(1882-1961)

Concerto for Alto Saxophone

1. Andante
2. Allegro

Henri Tomasi
(1901-1971)

Stephen Lewis, alto saxophone

Ecstatic Waters

1. Ceremony of Innocence
2. Augurs
3. The Generous Wrath of Simple Men
4. The Loving Machinery of Justice
5. Spiritus Mundi

Steven Bryant
(b. 1970)

Intermission

University of Calgary
Wind Ensemble
Glenn D Price, conductor

...and the mountains rising nowhere

Joseph Schwantner (USA)

Tongues of Fire,

Movement 2 - Eternity's Heartbeat

Christos Hatzis
trans. Lau (Canada)

Memorias de un hombre de Ciudad

Luis Serrano Alarcon (Spain)

1. Amanecer en la ciudad (Sunrise in the City)
2. Maquinas y Hombres (Machines and Men)
3. 10:30 Intermezzo
4. Maquinas (Machines)
5. Suenos (Dreams)
6. Vuelos Nocturnos (Nocturnal Flights)
7. Amanacer en la ciudad (Sunrise in the City)

PROGRAM NOTES

John Estacio (b. April 8, 1966, Newmarket, Ontario) One of Canada's most frequently performed and broadcast composers, John Estacio has served as Composer in Residence for the Edmonton Symphony Orchestra, the Calgary Philharmonic, the Calgary Opera and Pro Coro. These residences yielded several works, many of which can be found on the CD *Frenergy, the Music of John Estacio*. This CD earned Estacio two JUNO nominations and a Western Canadian Music Award. His soundtrack for the film *The Secret of the Nutcracker* received an AMPA Award. His most recent opera, *Frobisher*, premiered in Calgary and Banff in 2007 and his first opera, *Filumena*, has been remounted five times and was filmed for television.

He recently completed a cantata for chorus and orchestra, and a sinfonietta for the Victoria Symphony. He has also written for the Vancouver Symphony, the Toronto Symphony, l'Orchestre symphonique de Montréal, the Manitoba Chamber Orchestra, and the CBC Radio Orchestra. His works have been performed by numerous Canadian orchestras, as well as the Houston Symphony, Rochester Philharmonic, Fort Wayne Philharmonic, the Manila Symphony; his choral work *Eulogies* has entered the repertoire of several choirs. His arrangements of *Seven Songs by Jean Sibelius* were performed by Ben Heppner and the Los Angeles Philharmonic in London and Paris. His frequent performances earned him SOCAN's Concert Music Award in 2004, 2005 and 2007.

He resides in Edmonton, Alberta and is currently working on his third opera with librettist John Murrell, *Lillian Alling*, to be premiered by the Vancouver Opera in 2010.

Bootlegger's Tarantella is the overture for Estacio's opera, *Filumena*. Estacio wrote *Filumena* with playwright John Murrell. The opera is based on the true life story of Filumena Lassandro, a young Italian woman who immigrated to Canada in the early 1900s and settled in the Crowsnest Pass. She was married off at a young age and through this marriage she became involved with an Italian bootlegging ring, hence the title. Filumena was encouraged by the head bootlegger, Emilio Picariello, to serve as a decoy on bootlegging runs; if there was a woman in the car, the police would be less suspicious of the vehicle's contents, and they most certainly would not shoot at the car. During several of these runs across the Alberta, B.C. and Montana borders, Filumena was often paired up with the bootlegger's son, Stefano. Despite being married to Charlie, the Picariello's main henchman, Filumena had a brief fling with Stefano. One fateful night, Stefano went out alone on a bootleg run and was shot by the Constable Stephen Lawson. Word quickly returned to the town that Stefano had most likely been killed. In a fit of rage, Emilio Picariello decided to visit the constable who allegedly shot his son. With him he took Filumena as a decoy. A struggle ensued between Picariello, Filumena and the constable. Shots were fired and Constable Lawson was struck and killed. Picariello and Filumena were both captured. Stefano, who as it turns out was only wounded and not killed, plead with Filumena to take the blame for the crime. He explained to her that the jury, made up of Anglo-Saxons, would love to have his father executed; however, a woman is rarely found guilty of murder, and if she is, she most certainly will not be executed. Filumena refused to take the blame and consequently both Filumena and Picariello were found guilty of the crime and executed. In fact Filumena Lassandro was the last woman to be executed in Alberta. To this day, no one knows exactly what happened the night of the murder and who exactly fired the fateful shot.

Estacio wrote this short overture before he started writing the opera. A few of the themes from this overture have ended up in the opera, but not all of them. The first of three themes in this piece is a folk-like melody, which eventually segues into a dance tune that one might hear at a traditional Italian wedding party; and perhaps the wedding band has had one too many of the bootlegger's brew, especially the lower brass section... The third theme suggests the passionate elements of the story; betrayal, unrequited love, and the despair at the tragic turn of events. Gradually, the music returns to the theme that started off the piece. (Program note by composer).

Bootleggers' Tarantella was premiered by the Calgary Philharmonic Orchestra in May 2001, and the opera, *Filumena* premiered February 1, 2003 at the Calgary Opera. The arrangement for band was completed by Calgary's Jay Michalak in 2008.

Percy Aldridge Grainger (1882–1961) was born in Australia, where he was educated at home under the guidance of his mother, Rose. She instilled in him a love of the arts and an heroic outlook on life, reinforced by his study of Classical legends and Icelandic sagas. He also received occasional tutorials in languages, art, drama, elocution and the piano. In 1894, funds were raised to support further musical training in Frankfurt, where he studied at the Hoch Conservatory. There he formed lifelong friendships with Cyril Scott, Henry Balfour Gardiner and Roger Quilter, who, with Norman O'Neill, became known as the Frankfurt Group. During these years he was strongly influenced by the writings of Rudyard Kipling (he would compose many Kipling settings, 1898–1956) and Walt Whitman, whose poetry greatly affected his attitude toward life. In 1901, Grainger moved to London, where he slowly established a career as a concert pianist and private teacher. During this period, he also collected, transcribed and arranged English folksongs, and was one of the earliest collectors to use the phonograph (from 1906). He came to know Grieg and Delius personally, composers whose music he championed for the rest of his life. The first public concert devoted entirely to his music took place in London in 1912. Popular works of the pre-war years included *Molly on the Shore* (1907), *Shepherd's Hey* (1908–13) and *Handel in the Strand* (1911–12). With the onset of war, Grainger moved to the USA where he rapidly transcended his London status both as a pianist and as a composer. He entered into lucrative contracts with the Duo-Art Company for piano rolls and with Columbia for gramophone recordings. From 1917 to 1919 he served in the US Army, first playing the oboe and soprano saxophone and later working as a band instructor. *Country Gardens*, a piano setting of a Morris dance tune, was completed during his Army years; it became his best-known composition soon after its publication in 1919.

The highly publicized suicide of his mother, who leapt to her death from a New York skyscraper in April 1922, caused Grainger to re-evaluate his life. For a number of years he eschewed a year-round concert career and sought, during repeated visits to Europe and Australia, to rekindle the passions and friendships of his earlier life. In 1926, while aboard ship crossing the Pacific, he met the Swede Ella Ström, whom he married two years later during a Hollywood Bowl concert featuring the première of his *To a Nordic Princess* (1927–8).

Percy Grainger is as famous for his compositions as he is for his lifestyle and political views. On 7 October 1911 Grainger wrote to his mother, 'I hardly ever think of ought else but sex, race, athletics, speech and art'. These five areas were the foundation of Grainger's self-defined 'all-roundedness'. He rejected all prudish attitudes to sex, privately practised flagellation and sought to maintain his own 'sexual fury' into old age. Even in childhood, he lamented the Norman contamination of Anglo-Saxon British stock; from the 1920s he became an increasingly strident advocate of Nordic racial (and artistic) superiority. His athleticism was popularized through

many long hikes and on-stage antics, as well as through his avowedly muscular approach to piano technique. A consequence of his racial beliefs was his love of northern European languages – in particular, Danish, Swedish and Icelandic – and a desire to purge English of Mediterranean, particularly Latin, influences through the creation of a pure ‘blue-eyed’, or ‘Nordic’ English. This is demonstrated by all musical directions and indications in Grainger’s compositions being entirely in English.

During the 1930s Grainger increasingly assumed the role of educator. His growing interest in amateur performances led to a greater involvement with school, college and community ensembles, for which he scored his own music and that of his friends. His frequent work with bands culminated in his setting of *Lincolnshire Posy* (1937), a work written specifically for the wind band that he described as a ‘bunch of musical wildflowers’.

Lincolnshire Posy was conceived and scored for wind band early in 1937. It was commissioned by the American Bandmasters Association and premiered at their convention with Grainger conducting. It is in six movements, all based on folk songs collected by Grainger in the years 1905-1906, with the help of the phonograph, from Lincolnshire, England. Grainger’s settings are not only true to the verse structure of the folk songs, but attempt to depict the singers from whom he collected the songs. Grainger writes, “each number is intended to be a kind of musical portrait of the singer who sang its underlying melody - a musical portrait of the singer’s personality no less than of his habits of song - his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone.” Since its premiere, it has been recognized as a cornerstone of the wind band repertory.

The composition begins with *Lisbon*, a sailor’s song with a lilting feel depicting the events of “shore leave.” *Horkstow Grange*, the second movement, is named for an eighteenth-century farmhouse that stands beside the B-204 road to South Ferriby. Subtitled, *The Miser and his Man - a local Tragedy*, the song depicts the build-up to and eventual murder of the oppressive miser by his servant, who couldn’t take the abuse any longer and used a club to kill him. The third movement is entitled, “*Rufford Park Poachers*,” depicts an illegal nighttime hunt in Rufford Park. The song for this movement was collected twice, with considerable differences in pitch and rhythm; Grainger wove these two versions together into the setting of this song. Next, *The Brisk Young Sailor* is a simple tune that tells of one “who returned to wed his True Love.” Movement five is entitled, *Lord Melbourne*. It is a war song with the lyrics: “I am a noble Englishman, Lord Melbourne, is my name. I never lost any battle, but won great victory.” The gentleman who sang the song for Grainger was reported to be quite drunk during the times of recording. The set is completed with *The Lost Lady Found*, a “Dance Song” that tells the story of a woman stolen by gypsies. Her uncle is suspected of doing away with her in order to acquire her estate. Her sweetheart, searching everywhere, eventually finds her in Dublin. Returning home, the pair arrives in time to prevent the uncle’s hanging for the alleged crime. The town rejoices.

Henri Tomasi (1901-1971) was born in Marseilles on 17 August 1901. He studied first at the conservatory in his home city and then at the Paris Conservatory, where he won the Prix de Rome in 1927. He then followed a double career as conductor and composer. He conducted many of the finest orchestras, performing his own music and that of Saint-Saens, Gluck, Massenet, Ravel, Debussy, Wagner and many others throughout Europe. It was, however, composing that meant the most to him and he established himself with such works as *Cymos*, *Tam-Tam*, and *Vocero*. Among his major works are the *Requiem pour la paix* and the *Concerto*

pour guitare et orchestra, a la memoire d'un poete assassine ('in memory of Federico Garcia Lorca'). Many of his other compositions, such as the *Chant pour le Viet-Nam* ('Song for Vietnam'), are based on-European subjects. Tomasi was prolific in his writing for solo and chamber winds, contributing contest pieces and other lasting works to the repertory for several of the wind instruments. He died in Paris in 1971.

Concerto for Alto Saxophone (1949) is an elegant work in two movements. The first is a sweeping Andante, with romantic nuance and orchestration. It displays the characteristic "French" saxophone style with a juxtaposition of lyric melodic lines with a great deal of articulate and technical details. The inner cadenza, accompanied transparently by the harp and a lone cymbal in the percussion section is very atmospheric, allowing the soloist great flexibility within the sparse confines of an ostinato figure. The second movement demonstrates the virtuosic abilities that are so affiliated with the instrument. A great deal of interaction between the ensemble and the soloist provide greater depth than a simple accompaniment might normally provide. Tomasi's use of changing meter creates a wide range of inflection to his work, and the resultant energy and drive make this an exciting and inspired conclusion to the piece.

Steven Bryant (b. 1972, Little Rock, Arkansas) has musical interests that span a variety of styles, and his catalog includes numerous works for wind ensemble, orchestra, electronic and electro-acoustic creations, chamber music, and music for the Web. He studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University. More detailed and current information is available at www.stevenbryant.com.

■ **Ecstatic Waters** (revised 2009) is music of dialectical tension - a juxtaposition of contradictory or opposing musical and extramusical elements and an attempt to resolve them. The five connected movements hint at a narrative that touches upon naiveté, divination, fanaticism, post-human possibilities, anarchy, order, and the Jungian collective unconscious. Or: W.B. Yeats meets Ray Kurzweil in The Matrix. The overall title, as well as "Ceremony of Innocence" and "Spiritus Mundi" are taken from poetry of Yeats, whose idiosyncratic personal mythology and symbolism of spiraling chaos and looming apocalypse figured prominently in the genesis of the work. Yet in a nod to the piece's structural reality - as a hybrid of electronics and living players - **Ecstatic Waters** also references the confrontation of unruly humanity with the order of the machine, as well as the potential of a post-human synthesis, inspired by futurist thinkers such as Kurzweil.

The first movement, Ceremony of Innocence, begins as a pure expression of exuberant joy in unapologetic Bb Major in the Celesta and Vibraphone. The movement grows in momentum, becoming perhaps too exuberant - the initial simplicity evolves into a full-throated brashness bordering on dangerous arrogance and naiveté, though it retreats from the brink and ends by returning to the opening innocence. In Mvt. II, Augurs, the unsustainable nature of the previous Ceremony becomes apparent, as the relentless tonic of Bb in the crystal water glasses slowly diffuses into a microtonal cluster, aided and abetted by the trumpets. Chorale-like fragments appear, foretelling the wrathful self-righteousness of Mvt. III. The movement grows inexorably, spiraling wider and wider, like Yeat's gyre, until "the center cannot hold," and it erupts with supreme force into The Generous Wrath of Simple Men. Mvt. III is deceptive, musically contradicting what one might expect of its title. While it erupts at the outset with overwhelming wrath, it quickly collapses into a relentless rhythm of simmering 16th notes. Lyric lines and pyramids unfold around this, interrupted briefly by the forceful anger of a

chorale, almost as if trying to drown out and deny anything but its own existence. A moment of delicate lucidity arrives amidst this back-and-forth struggle, but the chorale ultimately dominates, subsuming everything, spiraling out of control, and exploding. The Loving Machinery of Justice brings machine-like clarity and judgment. Subtle, internal gyrations between atonality and tonality underpin the dialogue between lyric melody (solo Clarinet and Oboe) and mechanized accompaniment (Bassoons). An emphatic resolution in Ab minor concludes the movement, floating seamlessly into the epilogue, Spiritus Mundi. Reprising music from Mvt. I, this short meditative movement reconciles and releases the earlier excesses.

Ecstatic Waters was commissioned by a consortium of American universities and high schools, administered by Bruce Moss at Bowling Green State University. World premiere: October 23rd, 2008, Bowling Green State University Wind Symphony, Bruce Moss, conductor. (Program note by composer).

***and the mountains rising nowhere...* Joseph Schwantner (USA)**

Commissioned by Donald Hunsberger and the Eastman Wind Ensemble with a grant from the National Endowment for the Arts, *and the mountains rising nowhere...* was Pulitzer Prize-winning composer's Joseph Schwantner's first composition for wind ensemble (and is part of a "trilogy" that includes *From a Dark Millennium* and *In evening's stillness*). Schwantner masterfully uses many extended and contemporary techniques, as well as extra "instruments" or effects, including singing, whistling, humming and having the oboists double on crystal glasses. Schwantner also suggests the amplification of the piano in order to provide a more even balance, as well as to highlight the piano's unique role throughout this piece. A cornerstone of the wind band literature, especially contemporary and aleatoric literature, the piece is very rhythmic, percussive and strong in nature. Schwantner uses a unique orchestration that is more comparable to a large wind section of an orchestra rather than a wind band. The premiere was given in College Park, Maryland, at the 1977 National Conference of the College Band Directors National Association (CBDNA) by the Eastman Wind Ensemble, Hunsberger conducting. It is dedicated to children's author Carol Adler; its title inspired by a line in her poem *Arioso*:

arioso bells -
sepia
moon-beams
an afternoon sun blanked by rain
and the mountains rising nowhere
the sound returns
the sound and the silence chimes

***Tongues of Fire, mvt. 2* Christos Hatzis (b. 1953)**

Tongues of Fire, for solo percussion and symphonic wind ensemble, is an adaptation by composer Kevin Lau of a concerto for percussion and orchestra by the same title, composed by Christos Hatzis. The wind ensemble version was commissioned through a consortium led by the World Association of Symphonic Bands and Ensembles (WASBE) and its President, Dr. Glenn D. Price. The following eleven programs partnered with WASBE to bring this project to fruition:

Bankok Silpakorn Wind Orchestra (Thailand)
CIM L'Armonica (Spain)
Eastman School of Music (USA)

University of New Mexico (USA)
Royal Northern College of Music (Great Britain)
Acadia University (Canada)
The University of Alberta (Canada)
The University of Calgary (Canada)
Kwantlen University College (Canada)
University of Lethbridge (Canada)
The University of Toronto (Canada)

The original version for percussion and orchestra was commissioned by the Scotia Festival of Music for percussionists Evelyn Glennie and Beverley Johnston with partial support from the Canada Council of the Arts. *Tongues of Fire* is in four movements set in alternating keys (movements 1 and 3 in D, and 2 and 4 in A). As the title implies, there is a Pentecostal theme running through the piece but not in any programmatic sense. It is more a meditation on the emotional and psychological states of Christ's disciples during the early days of the Church than a depiction of the story of the Pentecost. It is also a reflection on the turbulent times that we live in presently and our desperate search for some semblance of structure in the midst of ever growing discontinuity and fragmentation.

Eternity's Heartbeat, the second movement, is based on a pop song by the same title that is meant to accompany performances and recordings of *Tongues of Fire*. A sound recording of the song itself is performed from the sound system in the hall just before the actual performance of this movement. *Eternity's Heartbeat* is the marimba movement of the concerto, starting with a quiet theme in the low register of the instrument reminiscent of Saint-Saëns, while its main theme acts as a refrain in a strophic song. This latter theme is in constant and sequential modulation, and although easily memorable, it travels through several keys and never ends where it started. Unlike the relatively static key structure of the movements surrounding it, *Eternity's Heartbeat* is in constant tonal flux. The movement ends in the key it started but it does so in a tonally unexpected manner, i.e., through modulation, the marimba gradually rising to its upper-most register thus chronicling a journey from darkness to light. Combining 19th century romantic music with lyrical popular music of the present, *Eternity's Heartbeat* is an island of peace and grace within the turbulent ocean of the rest of the concerto.

***Memorias de un Hombre de Ciudad* Luis Serrano (Spain)**

Translating to "In the memory of a city man", this descriptive and monumental work tells the story of a typical city man, from start to finish. Comprised of seven seamless movements, the piece begins with a subtle beating drum, and is shaped to emulate the sunrise. This movement's title, *Amanecer de la ciudad*, meaning "dawn in the city", helps the listener to visualize the "city man" arise from slumber to behold a glorious sunrise, and reluctantly prepare himself for the day. The piece builds into the second movement, *Máquinas (y hombres)*—or "machines and men." Violent, explosive, and turbulent rhythms dominate this movement as Serrano pits multiple rhythmic divisions and pitch-rhythm sequences against each other simultaneously, suggesting the repetitive actions and overall nature of a machine. Here, another main theme for the piece is introduced, which Serrano dubs as the "theme of men". The third movement is much gentler in nature and is very plain but lush in texture and sound, in contrast to the fire and complexity of the previous movement. The fourth movement comes abruptly once again, appropriately developing the same ideas as in the second movement. This movement builds to a very effective silence, signifying the end of the man's day at work. The fifth movement, *Sueños* or "Dreams", combines elements from previous movements especially those of the third movement. Movement six—*Vuelos Nocturnos* or "Night Flights"—starts with multiple

statements of one of the first motives in the piece. Here, Serrano greatly varies the textures through combining different instruments into chamber settings and occasionally interrupting the material with one of the main, declamatory motives or bringing in a large group of instruments, thus making the music sound suddenly louder, thicker, and fuller. The music winds into a passage very similar to the first peak moment in the first movement, and then continues to simmer down into the beginning texture, and segues into the final movement, which share the same title as the first movement. The music builds in a similar manner, and makes for a very exciting ending, but also symbolizing the cyclic nature of a man's life as he develops a specific routine that he repeats everyday.

University of Alberta Symphonic Wind Ensemble
Dr Angela Schroeder, Conductor

Flute

MaryGrace Johnstone
 Jessica McMillan
 Phillipe de Montigny
 Aleah Wielinga

Oboe

Graeme Armstrong
 Christa Eriksson
 Yuumi Currah

Bassoon

Matt Nickel
 Erin Bodnar

Clarinet

Cathryn Beck
 Edward Davies
 Carly Loewen
 Christopher Mann
 Ellie Neufeld
 Rachel Soong
 Kim Shire
 Mary Zhou

Saxophone

Jayson Erickson
 Gavin Goodwin
 Justin Massey
 Emily Schultz
 Megan Teha
 Stephen Lewis

Trumpet

Mary Charbonneau
 Sara Mills
 Matthew Parsons
 Glenn Skelton
 Trish Whitebone

Horn

Michael Clark
 David Moore
 Zach Vogel
 Joanna Wreakes

Trombones

David Galloway
 Craig Goueffic
 Maureen Murray
 Catherine Woodruff

Euphonium

Amy Beinert
 Tim Lenk

Tuba

Ray Basaraba
 Kathryn Jenkins
 Sidney M'sahel

Percussion

Alyssa Baker
 Tina Chia
 Ryan Hemphill
 Reg Kachanoski
 HyeJin Lee
 Allyson MacIvor

Harp

Victoria Burgess

Piano/Celeste

HyeJin Lee

Graduate Assistants

Taina Lorenz, Dan Sabo

University of Alberta Department of Music
WIND AND PERCUSSION FACULTY

Dr Angela Schroeder – Director of Bands, Area Coordinator
Professor Wendy Grasdahl – Assistant Director of Bands
Taina Lorenz Turner, Dan Sabo – Graduate Conducting Assistants
Amy Beinert – Wind Studies Librarian

Applied Faculty:

Flute – Shelley Younge
Oboe – Beth Levia
Bassoon – Diane Persson
Clarinet – Charles Hudelson, Jeff Campbell
Saxophone – Allison Balcetis, Dr William Street
Trumpet – Alvin Lowrey, Russell Whitehead
French Horn – Allene Hackleman
Trombone/Euphonium – John McPherson, Christopher Taylor
Tuba – Scott Whetham
Percussion – Brian Jones

The University of Alberta Symphonic Wind Ensemble

The **Symphonic Wind Ensemble** is a group of 50 of the university's most qualified musicians, directed by **Dr Angela Schroeder**. The Wind Ensemble performs the most serious and challenging wind band music available. With essentially one player to a part, the repertoire is largely music that was originally conceived for the wind band. Recognized in national festivals and internationally, the Wind Ensemble performs four concerts a year and several performances away from the campus and for special events. Most recently the Wind Ensemble were invited performers for the College Band Directors National Association Conference in Reno, NV. In addition, they hold an annual Concerto Competition, offering students the opportunity to perform a solo concerto with the Wind Ensemble. The Wind Ensemble also hosts the Alberta High School Honour Band each spring, inviting students from across the province to come to campus to work with members of the Wind Ensemble as well as our applied instrumental faculty.

Dr Angela Schroeder, Conductor

A native of Calgary, Dr Angela Schroeder completed undergraduate studies in Music at University of Calgary, majoring in Secondary Education, with performance studies in piano and trumpet. She also completed the Diploma of Fine Arts in Wind Band Conducting at University of Calgary under the supervision of Glenn Price. After years of teaching at various secondary schools in the Calgary area, she entered the Long Term Residency program at The Banff Centre, where she studied and performed on piano, trumpet and as a conductor. Angela entered the Master's program in Wind Band Conducting at Northwestern University in 2002, completing her studies there in 2004 with Mallory Thompson. In 2007, she completed the degree Doctor of Musical Arts in Wind Band Conducting at the University of North Texas, under the supervision of Eugene Corporon.

Dr Schroeder is currently Assistant Professor of Music in the Department of Music of the University of Alberta. She is the Director of Bands, the area coordinator for the Winds and Percussion, and conducts the Symphonic Wind Ensemble and the Academy Winds and Percussion. She teaches courses in conducting and wind band education, and works with Graduate students in Wind Band conducting. She previously taught conducting at the University of North Texas in Denton, Texas.

Angela Schroeder is well known in the Alberta music education community, not only through her teaching and conducting both in schools and in community music organizations, but through her involvement as an executive director of the Alberta Band Association for several years. Angela has performed on cornet with the Mill Creek Colliery Band and is the Principal Trumpet for the Concordia University Orchestra. Angela has guest conducted and adjudicated numerous school bands in festivals and clinics throughout Western Canada. She is a contributor in four volumes of the *Teaching Music through Performance in Band* series, which profile wind literature for all levels of instrumental instruction, published by GIA.

University of Calgary Wind Ensemble
Glenn D Price, conductor

Flute

Kristin Clements*
Jayda Farmer
Amanda McArthur
Matthew McGuigan*

Oboe

Breanne Hannaford
Emily Marasco
Amber Torguson*

Clarinet

Josh Burton
Raissa Fahlman
Caitlin Grant
Andrew Morrow*
Krishan Power
Adrianna van Leeuwen
Chloe Wong

Bassoon

Alicia Bots*
Robyn Phillips
Heather Gamber (contra)

Saxophone

Steve McNeilly
Devon Munro*
Evan Rothery
Kristin Evans
Christian Sarile

French Horn

Jordanna Branham
Sam Brunton
Kaitlin Marasco
Brittany Welsh*

Trumpet

Jonathan Craik
Nicole Drescher
Stephen Fong
Leanne Paisley*+
Shaun Smith

Trombone

Greg Burns*
Neil Forsyth
Brant Melchin

Euphonium

Joel Balzun
Jordan Ganchev*

Tuba

Stephen Hilton
Casey McClary*

Percussion

Braydon Gordon
Danielle Harvey
Alex Leslie
Jessica Murdoch
Rachelle Noble
Graham Siddall*

Piano

Joel Balzun

Bass

Erin McLeod

** denotes section leader*

+ denotes Concertmaster

UCWE Executive

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Planning Council - *Leanne Paisley, Jordan Ganchev, Nicole Drescher, Raissa Fahlman*

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Program Notes - *Joel Balzun*

Program Design - *Amanda McArthur*

Tickets - *Nicole Drescher*

CD Sales - *Caitlin Grant, Brant Melchin*

The University of Calgary Wind Ensemble

The University of Calgary Wind Ensemble is comprised of the most advanced performers of wind and percussion instruments and the University and is internationally recognized as one of the finest groups of its kind. Following a philosophy of assigning one player per part and adopting flexible instrumentation according to the composer's intentions, the full ensemble of approximately 44 players is a soloistic and virtuoso orchestra performing chamber music, selected transcriptions, concerti, and original full ensemble repertoire spanning five centuries.

The ensemble performs four concerts on campus per season as well as appearing regularly in local school concerts and as special guest artists for conferences, festivals, and special events.

Under the direction of Dr. Glenn D. Price, the UCWE has earned great critical acclaim for their performances, recordings, and broadcasts. The ensemble's nine published CDs on five commercial labels have made a significant contribution to the field, as well as establishing the UCWE as one of the principal international leaders for musical sensitivity, technical polish, and innovative programming. Touring has been a regular feature of the ensemble's activities covering Canadian locations such as Montreal, Toronto, Winnipeg, Regina, Edmonton, and Vancouver plus numerous appearances in the U. S. Highlights include performances at the 1999 WASBE Conference in California, as well as Colorado and Texas for the National Conferences of CBDNA in 1995 and 2001.

Dr Glenn D Price, Conductor

Dr Glenn D Price is recognized as one of the leading international conductors of today. He has conducted in over 20 countries on five continents, covering the gamut from professional chamber players to 450 piece string orchestra, symphony orchestras and wind ensembles to mass bands of over 1500 musicians.

He is best-known as a major authority on music for wind groups and in this capacity he has appeared as featured conductor for many professional organizations. These include the World Association for Symphonic Bands and Ensembles (WASBE), the College Band Directors National Association (CBDNA), the American Bandmasters Association (ABA), the Midwest Clinic, the Music Educators National Conference (MENC), the Encontro Latino Americano (Brazil), the Shizuoka Festival (Japan), the British Association for Symphonic Bands and Wind Ensembles (BASBWE) and others. Dr. Price has conducted many renowned soloists, such as Evelyn Glennie, Christian Lindberg, Ney Rosauero, Jens Lindemann, Alain Trudel, Roger Webster, Rick Todd, John Marcellus, Simone Rebello and Michael Burritt.

As a Professor of Music at the University of Calgary, he developed the Wind Ensemble into an organization of international prominence. Their nine cds on five commercial labels have been heralded for their technical precision and musical artistry. They are heard regularly on radio and serve as performance models for ensembles worldwide. Conference performances at such events as WASBE and CBDNA in addition to their Canadian guest appearances at the Esther Honens International Piano Competition and Celebrity Series in Calgary, plus the Cantando (Edmonton), MusicFest (Calgary, Edmonton, Winnipeg), OBA (Toronto) and Rocky Mountain (Banff) Music Festivals, have brought great acclaim and a wide audience.

A graduate of the Eastman School of Music, he pursued further conducting studies at the Toho Gakuen School of Music in Japan and the Tanglewood Music Centre in the U.S. as well as in Europe and Russia. A noted percussionist, he has performed with the Canadian Opera Company, National Ballet, Calgary Philharmonic and Alberta Ballet as well as numerous contemporary music ensembles. He recently recorded Ney Rosauero's Concerto for Timpani, at the invitation of the composer.

Dr Price has devoted much of his life in service to the profession and the training of young conductors. As a renowned pedagogue he has led conducting symposia throughout Europe, Asia and the Americas. His students now occupy leading positions in Canada, the U.S. and around the world. Following six years on its Executive Board, he was elected to the post of President of WASBE, dedicated to the improvement of all aspects of the profession.

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